

SHIFTING GEARS

THE CHANGING MEANING OF WORK IN MASSACHUSETTS, 1920-1980

GARDNER, MASSACHUSETTS

INTERVIEWEE: Carl Lugbauer

INTERVIEWER: Martha Norkunas

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TRANSCRIBER: Lynda Luden

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MN: Today is January 27, 1989, and I'm at the Gardner Museum with Carl Lugbauer. OK.

CL: Well, I was born October 19, 1910, in a little town called Diesendorf in Niederösterreich, Lower Austria, by I say Lower Austria because many people think Upper Austria, that's where the mountains are. Lower Austria is near Vienna, the valley country where the Danube River runs. And, uh, my father was a tailor, my mother was a seamstress. I had two brothers, one still living, I had three brothers, one that was lost in World War I, uh, fighting for the Austrian army, and, uh, and a sister, and my father left in 1912, Austria, to come to this country to make his fortune, 'cause they used to say that the streets were paved with gold in America and anybody who could get over here would come over so he came over in 1912, and in 1914, early in 1914, if he had saved enough money working for \$6.00 a week, in a sweatshop, tailoring sweatshop in New York City, enough money so that he could send for us second class. I mean, my mother, my brother Rudy, brother Eddie, my sister Anne, all of us came over and we landed, we left Austria

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Sometime in May, I don't remember, I was only 3½ years old, and we got a, we sailed out of Rotterdam in Holland, second class, on a Cunard liner and we landed at Statue of Liberty the night of May 27, 1914. And the next morning, we didn't have to go through Ellis Island, because people who came second class and first class, only the steerage people used to have to go to Ellis Island. I always thought I went through Ellis Island but I later found out that only the steerage people, the 3rd class people had to go through that horrible Ellis Island experience. We were taken from the ship, as I understand it, my brother told me, and went right to Battery Park and were disembarked at that place. So that's an interesting thing because people say I came to America and I went to Ellis Island-- not necessarily. So, my father was living in Mount Vernon, N.Y. and then we moved to Mount Vernon, N. Y. which is right outside of New York City. Just a subway ride into New York City. And my father got a, had a tailoring job in Mount Vernon and in 1920, um, he bought the business, the tailoring business, ever since then the Lugbauer family had been in the cleaning and tailoring business in Mount Vernon, Memerinnack, N.Y., one of my nephews is in Meridan, Conn. now in the cleaning business, so we've been in that business. So, I went through the elementary schools, I was held back in the 3rd grade because I couldn't read. We spoke German at home. We had German dinners, when I hear people saying that, that you, that you must keep your heritage, your culture, and I say yes, you do it in your home. We belonged

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to the Turnverine, which was a German physical ed. facility, my father sang at the German singing clubs, and we spoke German and when I got into school of course, I didn't know anything and my brothers and sisters, sister didn't know any other language but German, well, we picked up on the streets, of course, later on so we went through that whole thing of uh

MN: Was it a German neighborhood?

CL: No, it was Irish, there was some Germans there, there was some Italians there, there was some Irish there, and there was plenty of conflict between those nationalities, particularly during World War I, 1917, 1918 and my brothers were beat up all the time, because we were Huns. from Germany, you know, the German, we spoke the German language and Austria was involved in World War I too, as a matter of fact, it started in Austria, because that crazy archduke was murdered someplace in what is now Yugoslavia. But, so we grew up in that community and went to Elementary schools there, held back in the third grade until I finally learned how to read and then I was held back. When people say don't hold kids back because it's psychologically poor for them, I say you hold 'em back until they learn how to read. For heaven's sake, you come to this country, you come to this country and you are supposed to learn the language.

MN: You didn't resent being held back?

CL: Huh? No, I didn't know what was going on anyway I just, I just was held back. I don't know whether it affected me psychologically or what it was, you know, so I lost a year that

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way, but I learned to read in the third grade, cause I went to Mount Vernon high school. My guidance instructor in the 8th grade had told me that the best thing for me to do was to get a, take bookkeeping and shorthand and typing in a commercial high school and so I said OK, that's what I have to do so that's where I went. I went there for two years in a commercial high school in Mount Vernon, N.Y. which was called Edison High school and, uh, for two years I did bookkeeping, typing, shorthand, I'm glad for the typing because I type now but the, but then I said I'm gonna go to college and they said you'll never get to college from this school so I had to transfer to the academic high school and so in order to get enough credits to get all the credits I needed for college I went to summer school for the next three years and took a regular academic course, which means language and math and algebra and, you know, all those English courses that you have to take. So, this was fine, and I did that and, and then I got a scholarship, it wasn't really a scholarship, if I got admitted to Springfield college, which was a physical education school, because I was a gymnast, I worked on the parrallel bars, horizontal bars, side horse, all of those that we used to do at the Turnverine, and so I, the YMCA college is in Springfield Mass. that's where basketball was invented some years ago. And I spent a year there and did all right and then I said, well, heaven's sake, I uh, people who, I was gonna be a physical director in a school or a YMCA or a turnverine or anything or

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that kind and I found out they were making \$1900 a year, this is in 1930, mean this is the depression \$1900 a year and I said, my God, this is not what I want to do. And I met a fellow with college, at Springfield who was gonna transfer to, he was going to go into medicine. He was gonna transfer to a medical school. And he said to me, why don't you transfer to a medical school? Or something of that kind, I said, well, uh, I always wanted to be a dentist so I said I'll transfer, I'll try to get into Tufts. Tufts University, so I wrote my application. Lo, behold, they said they would accept me at Tufts Univ., pre-dental, not dental school, predental school. So I lost another year there because they wouldn't take any credits from Springfield into Tufts, but at least I got into Tufts college. It wasn't a university then it was Tufts college and so I spent four years there- - -

MN: Studying dentistry? .

CL: Getting ready for dentistry. Now in my, the end of my sophomore year at Tufts, Tufts college, I went for an interview to the dental school, because at that time there was 3 years predental in order to get into dental school. So the following year I was going to go to dental school, if everything worked, and my marks were not that bad. So I went for my interview and at the time I had a terrible rash on my hands, exzema, I had exzema. My mother had exzema. Exzema is passed along from the mother to the boys, I believe, So I had a bad case of it so what I did was to, they said to me, you'll never go into dentistry. Not with hands like that, you can't be working in people's mouths

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with your hands of that kind, so I said, my God, 'course what I should have, I wasn't smart enough to know, I should have said, well, I want to go to dental school and I want to do research in dentistry, or something. In that kind of a field rather than working, but I wasn't smart enough to do that, you know, you know, you know, you don't think of those things at that particular time. So I said, OK, I'm done so I went back to the college and transferred to a business course. I didn't lose any credits because I was taking the languages, the German, I took four years of German because I could pass it without anything. And so, and it goes at that time I had, I was working on a college newspaper as a reporter and, and after that happened, when that happened, all my afternoons were free. I had no more labs. No more chemistry labs, no more physics labs, and everything else. So I went into Boston one day and I was walking down Washington Street and I saw a sign in the front of the Boston Globe in chalk - linotype wanted, operator, part-time. linotype operator, you know, the machines that set type? For the newspapers. And so I, I went in & said I'm a linotype operator, I knew how to operate a linotype my life. But, so they said OK go down in the, in the linotype room and see a certain fellow there and he'll give you a test. So I set @ this machine same keyboard as a typewriter, big kettle hot metal behind me with a single light bulb over the thing, you know, nothing fancy. The fella says, Ok set this, he gave me a piece of copy and said - - - so I punched the keys, it didn't work very well,

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But I did the typing all right and I finally got something on the linotype and he said to me, you never operated a linotype in your life, did you? I said, no. Never (laughs). But I know how to type. He said, well, there's one other thing that if you can do something I'll train you, if you can do something, can you read that line, that piece of linotype that you just printed out. I looked at it. . . it's upside down and backwards. All the type in a linotype machine comes out of the machine so you have to read it upside down and backwards., but then I always had some form of alexia, ever since I can remember I always used to transpose numbers, and I couldn't, I could read that upside down and backwards. He says, you got a job. So he trained me in the Boston Globe. So I got a job working at 3:00 in the morn, uh 8:00 at night until midnight four nights, a week, five nights, six nights a week, I didn't do it on Saturday night. And I used to go there and I did that for the last three years of my college.

MN: Did you need the money? Why'd you go in there and do it?

CL: I had no money. I didn't have any money. I mean, my father didn't have any money to send me to college. Tuition at that time was \$500 a year. So the newspaper, the college newspaper work I was doing, and then, since I was in the cleaning business, I knew how to press clothes. So I went around to the campus, picked up clothes from the students, fraternity houses, and went down to Teal Square in Summerville, cause Tufts is in Summerville in Medford, Teal Square in Summerville, there's a fellow name of

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Louie Wiseman, who ran a tailoring shop there. And he had a pressing machine, one of those Hoffman pressing machines, and I used to work on in my father's store, you know, and I know how to press clothes, so I said to Louie, Louie, you use your machine all day long? And he says, oh I start it in the morning and maybe I got 3 or 4 suits to press. I said, can I rent the machine from you? He said, yeah. How much? I said 50¢ an hour. He said, Sure. So then I would go to the college, pick up the clothing, I had no car, throw the clothes on my back, walk down to Teal Square, and press the clothes. 50¢ an hour and I could use the machine. I could do 5 suits an hour. So I charged \$1.00 a suit, for the pressing, so I made money that way. And then at the fraternity house I was a member of Delta Upsilon fraternity at the college I was a waiter there, too. First year I was a dishwasher. Second year I was a waiter. Third year I was assistant manager of the thing and the last year I was the manager of the fraternity house eating facilities. We had a chef, and you could, you know, and then you would charge everybody so much a week to eat there and you would have to take care of paying the chef and he would have to buy the food. So the last year I made a lot of money, you know.

MN: And did your father pay your tuition?

CL: No, he didn't have it. He didn't have the money, he was, this was the, this was the middle of the depression. My father didn't have enough money, he only bought the business in 1921 and so my sister, who worked in my father's store, used to send me \$9.00 a week, for room and board that's all it cost at the

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fraternity house and I'd get my room and my board for \$9.00 a week and she sent that religiously every month.

MN: From her own pocket?

CL: No, no, no, from the business. From my father's business, that was like paying me tuition, but I got my tuition money because I use to go home to Mount Vernon every summer and I was a lifeguard at the Westchester County Park Commission, I was a lifeguard]n Clarna Island, we had a number of pools there, so I made enough money to pay at least half of my tuition. Maybe I'd make about net out about \$200 or \$300, working all summer. And that was the summer of 1931, 32, and 33. And the summer of 34 so for those four years I would go home like everybody did. Kids did that, they would make money during the summer time to pay for their tuition.

MN: I did the same thing.

CL: I mean, that was the usual situation. So, and if I needed money I knew that my father would have given it to me. And so, anyway, that brings me up to. . .

MN: Let me go, go back a minute, when you said you became a reporter for the newspaper at school?

CL: Yeah.

MN: What drew you to the newspaper?

CL: What?

MN: Why were you interested in the newspaper?

CL: A funny thing. I knew, a fellow that I was, he was soliciting ads for the newspaper. And he said to me, hey, if you can get a job on the newspaper, it came out every week, it was called

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Tufts Weekly, It came out every week, it was only about 5 or 6 pages. If you can get a job there, if you can get them to put a column there showing all the movies showing around town, at T L Square, Ball Square Theater, Davis Square Theater, all those theaters there I'll give you passes free passes, you can go to the movies for nothing. I said, hey, that's an ideal I can go to a movie anytime I want for nothing. You know what I mean. 'Course after I got the job in Boston I didn't have any time to do any movies because my nights were all taken, except Saturday nights I was free. And so, I said, I'll get a job there. And then I got a job reporting on the theaters, so all theaters there, every one of the theaters and the school ran the listing of coming attractions you know, like they use to do in the paper here. What's playing at this theater. And then, from then on, I got to covering sports, writing an article on the sports, and what's coming up and I was on a swimming and diving team so I wrote on the various meets that we ran then I was on a Lacrosse team, so I was involved in sports, not in football or basketball, or baseball, but, and that's what got me into the newspaper, the idea that I could get a free pass to the movies. You know, very, very unrealistic, no grand motive or no great drawing that I was going to become a journalist or something of that kind, just, I had money, because when you're going to school in the depression it was more important to have a source of money than it was to have a place to go to school because to get flunked out of college in the 30's was almost impossible. If you had the money, you could go.

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You know, because it was so. . . So that's what I did in those particular years from . . . And then in the last year I didn't want to go back to New York again because I had applied to teach school. I got my degree in economics and my minor degree in history, and I wanted to teach history, I love history. And I loved it only because there was one professor at college who taught history in an unusual way. If he was teaching American history, he would say 1776, what was happening in the United States in 1776? So we would say, and what was happening in South America in 1776, 18, uh 1776? What was happening in Europe in 1776, what was happening in China in 1776, in other words, when you took American history or even if you took early European history he related it with history in other parts of the world. Immediately I began to get a feeling when you talked 1789. What happened in 1789? George Washington was inaugurated, right? What happened in 1789, the French Revolution! That was the big upheaval of that particular period. So, I forgot his name, I wish I could remember it, because he got me so excited about history, or course, it wasn't an isolated thing. The Battle of Hastings in 1066, It was the battle of Hastings, what was happening in the crusades? Or what was happening someplace else? So I really got a tremendous feeling for history, and I've kept that, I still like history. So anyway, I was gonna teach history, but I couldn't get a job so I went to the cafeteria one day, we had a late practice in LaCrosse. A late practice, and

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I , and I know if I went to the fraternity house that I wasn't going to get anything to eat, it was too late. They closed up the kitchen already, so I stopped at Curtis Hall which was the commons where everybody ate that didn't belong to a fraternity house. And I went there and I was in line and the fellow behind me said. Hey, you're Luginbaur, aren't you? You're on the swimming team. I said, Yeah, And you're on the diving team, too? I said, Yeah. He said, I got a job for you this summer right here in Massachusetts if you want it. I said, well, I was thinking about going back to New York, go back to Clarks Island and be a lifeguard, you know. But I pretty much decided to stay in New England. So what's it pay? He said, Well, \$10 a week teaching swimming and diving and all the money you can make on swimming lessons and room and board at the Eel River Beach Club in Plymouth. Mass. He was a - and I said, what's your role? And he said., I'm the manager of the club. He was a tennis player, his name was Gilly Harlow.

MN: Was he a student:

CL: No, he was a - - yeah, he was a student, sophomore, I believe, or maybe a junior, a sophomore or a junior, a couple years behind me. And I says, Well, can I get the job? And he says, Sure, I think so, I'll recommend you, you go into Boston, have an interview at 73 Tremont St., to see a Mr. Whittington and he's the, he's the director of this club. So I went to see

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Mr. Whittington and he said sure, we'll hire you, \$10 a week room and board, and anything you make on the swimming lessons. So I said, OK, that's what I'll do. I took the job and after school closed I went down to Plymouth to be manager, to be swimming instructor.

MN: For the summer, or indefinitely?

CL: No, for the summer, just a summer place. Nice club, nice club house right on the ocean, there was an outdoor swimming pool and everthing else. I made quite a bit of money there. I taught lessons, I gave the kids boxing lessons, I taught swimming to the kids, I taught one kid how to swim that had been deathly, that had been thrown in the water by his father that learned how to swim and he couldn't go near it. Well, I had a lot of good students and we had meets with various swimming clubs around Scituate Yacht Club and other swimming clubs, so, we had a good program. The end of the year, none of my applications for, I had one application, acceptance of an application in Dunkirk, N.Y. for a history teacher. I said, well I wasn't going to go out to Lake Erie. Dunkirk, N.Y. is out to Lake Erie, down to, I said, if I'm going to go anywhere I'm going back to New York. So I said, there was three people in the club that I was going to ask for a job. Number one was Ellis Brewster who ran the Plymouth Cortage company. I was going to say can I have a job.

MN: He ran the Plymouth what?

CL: Plymouth Cortage company. They make rope. Rope. It's not

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all by Plymouth anymore, but it's the Plymouth Cortage Company. They make rope. All different types of rope. And it was a well known company at that time. The other one was Henry Hornblower of Hornblower and Weeks. The big stock company in Boston. Was gonna ask him for a job. And then there was this fella, Dick Greenwood, Richard Greenwood, who was President of Heywood Wakefield Company, he was a member of the club. And we had this big swimming meet with the Scituate Yacht Club and all the families were there to watch their kids perform and we had we had a regular program that I worked up and, you know, and we, I don't know whether we won or lost that meet but we had a good program. So after the thing was all over, I looked around for Whittington, I looked around for Mr. Hornblower, he wasn't there, I looked around for Mr. Brewster, Ellis Brewster, he wasn't there. So I saw Dick Greenwood and, Mr. Greenwood, uh, I'm winding up here after Labor Day and all and I was looking for a job, you got anything up in, for your company. He said, yeah, come to Gardner, I'll give you a job.

MN: Just like that?

CL: Yeah. I said I didn't know enough to bargain at any place, I didn't know what kind of job am I going to get and so he said come to Gardner next week after you finish up here and I'll put you to work. So I told him I had a college education and you know, and everything, I figured I'd get a nice job in the office or something, you know, So the following week, I still had no car, I got up here somehow, can't remember, buses or trains or streetcars,

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or whatever, it was a long trip. I got up here and found a room.

MN: Where?

CL: Well, it was a, a funny thing happened, uh, not the first, the first day I got here, not the first day, but a little later on I got a room with a private family. And, of course, we had a hotel up here at that time but I couldn't afford that. So I looked around and there was, somebody told me that there was a place next to Sieberts Factory where this woman took in boarders. So I drug my suitcase down there, asked for a room and I got a room. Then I went to the, to the uh office the next day, Monday morning to get my job. I didn't get an interview with Mr. Greenwood, I was sent to the employment office to make out papers, and so I said, they said you're going to work in the wood shop. I said, OK I didn't know what kind, what it was but I said all right. So I went to the, and he said go up those stairs, you know the building that you now see, Heywood Place? That's the building, with the big flat iron in the front, that's the building. And I went in there and I was told to see a Mr. Frank Parrish, he died just recently, you saw that in the paper. Frank Parrish died. So he said, well, you start at 34¢ an hour. I said, I didn't get that, what was that? 34¢ an hour. \$13.60 a week. I said OK, what do I do? Well, you go up to the 6th floor, go up to see Cleo Fraser up on the 6th floor. I said, Cleo? A woman? I said, Hey, I'll be

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all right with her because I was, you know, I was pretty hot shot with the women. hey, I'll get along all right with her - it was a man, Cleo his name was. So I went up there and he said you're going to be in charge of stock, whenever any of the men downstairs any of the foremen calls up and wants the boxings or the parts, the tops or the legs or anything you find them, put 'em on a tan truck, truck 'em down and take 'em to them. You'll get to learn the place and so Dewarens department and Gilsons department and all the other, I got to know those people and they said send me down 20 tops for a certain chest so I'd find the number, make sure they were the right things by looking at a picture and I'd take it down in the truck to those, and they'd put it and assemble it together. Oh brother, so I started September, October, November, December. Still no, you know, not getting anywhere at all. and worrying about \$13.60 a week. Boy. And I'd edited my newspaper in high school, in college, you know, the last two years. I edited, you usually become an editor of the paper in your final years. Senior year, but the Junior year, after I'd worked on it in the Sophomore year and the next year, the fella who was a Senior that was going to be editor, I was associate editor my Junior year he was a, he left. He didn't come back to school. His father had died and terrible depression and so he had to work, so I was editor for two years, which was unusual. The Junior year and I got my full tuition, the Senior year when I got my full tuition because of editing the newspapers. So, I had never seen Mr. Greenwood

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when I came there I was, I was given a job, I was not supposed to go down to see him about my job, I - he said I'm going to put you to work, and he did that. So I wrote him a letter one night sent it to the office and suggested that they start a company newspaper, and I'll . . .

And ah, so he called me down one time and said, called me down. Here setting in the office was Henry Perry, who was the treasurer, Mr. Greenwood, see, I, I didn't know these people, I just learned of - - Ray Reed who was the advertising manager, Paul B. Poser who was the sales manager and vice president. They asked me about the news - what would I put in the newspaper, what kind of a newspaper would I put out. (Man's voice interrupts - - Carl excuse me just a minute)

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CL: So where were we? oh yeah -

MN: You were going upstairs, and tell me, who was in the room again?

CL: Paul Parson, who was the vice-president, Ray Reed, who was the advertising manager, Henry Perry, who was the treasurer, and Mr. Richard M. Greenwood, who was the president of the company. And he had gotten my note and he said, well, tell me about what do you think about this newspaper? What about this newspaper? I said, well, I ran my college newspaper for for two years, Tufts Weekly, I had a few copies that I showed them and I said we will print news of the employees, what they're doing, and their activities, and things of that kind and Paul Parson said do you think anybody's interested in that? He said, all that people are interested in is how much money they make. And I said, well, maybe that's what we should try to change. By having a little newspaper that they could read, I never envisioned what it would look like. So, they said, well, why don't you print up a newspaper, here -

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a newspaper, give me a four page edition, hand printed, with headlines and format and generally speaking and so the next three or four weeks I worked at home, I had a room at 193 Oak St. by that time, I had ~~gotten~~ a better room closer to the plant and I hand lettered the complete issue with headlines and things of that kind and since I didn't write the whole story I filled in lines to indicate type. Put headlines and pictures and format and I also suggested the half of the last two pages for ads, 'cause I was great on ads, I loved those ads. After soliciting the ads I figured I could get some free passes to the local Gardner paper, uh, to the local Gardner, by soliciting advertising. So I wasn't going to give up on these ads. And so I printed up this newspaper, and had another meeting with these, same four people there and I thought of presenting it, I'll never forget this as long as I live because I, I was going to present this thing, and I'm sitting here, edge of a chair, sitting here and I'm explaining how to print this newspaper. And so it was, so they said, finally they said, well, all right, let's give it a shot, let's try it for a year and you start next week in Mr. Reed's department, the advertising department, which was a natural place for printed materials, a natural place, so many years ago, many years later, I became very friendly with Ray Reed, he was a nice guy, he taught me the advertising business, and I said to him, Ray, do you remember that meeting? Do you remember that

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meeting when I had - He said, I remember the first meeting, it didn't amount to much, I remember the second meeting and I said, Really? And he said, yeah. We all remembered it. After you left he said, I was waiting for him to fall off the edge of the chair. He was sitting on the edge of the edge of the - all of us, all four of them were waiting for me to fall off the chair. (laugh) I'll never forget that. That's all that you remember of the meeting? He said, that's all. (laugh) Everyone of us after you left had said, when is he going to slip off that chair? So I working editing the newspaper. That was, first issue was June 6, 1936 and I edited the newspaper for 36, 37, it came out every week, I mean every month, first Friday of the month and gathered newspaper, uh, gather stories, had a staff of reporters in the factory that didn't get paid but they would give me news and stories. You've seen the paper, haven't you?

MN: And this was your full time job, to do the newspaper?

CL: Oh, yeah, edit the newspaper and of course, working with Ray Reed, anything he wanted me to do, he would teach me the advertising business so, and that would be the thing that I would do, that was my full time job, running the newspaper. Came out once a month. So 36, 37, 38. We had a great newspaper in 1938 or 39, I forget which of the two years, it became, it was the best newspaper in the United States and Canada. It had received the award from the Direct Mail Advertising Assoc. That's the best company (. . . unintelligible) in the United States. And so

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we really, was a very, very good newspaper.

MN: What did they like about it?

CL: Well, we did, it was little things because we went to all the dances, covered in the newspaper. The thing that made the shop news really outstanding was when we did the baby issue. Did you ever see the baby issue? We'd go around to their houses, (someone's name _____) the photographer who was outside, I didn't have a camera then, so he went out and I went with him and we made appointments to go in the houses and take the pictures of the kids. And all the little kids we took during the daytime, and when the kids came home from school we took family portraits. And that, I think, was the thing that really won us the award in 1938 or 39. And that was a big thing. Of course, we covered the social events, the bowling team, the bowling team, we had, the company was really progressive, in it's social activity to the time, they didn't pay people much money, but there was a great deal of rapport among the people and the management that went out the window later on during all the strikes they had for different reasons but, in the early days, in the 30's, 'cause it was awful high important to have a job in the 30's. To have a job was the important thing, not how much it paid, but to have a job. Over 24% of the people unemployed and the sad part of it was that

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when a man was unemployed, his family was unemployed, 'cause women weren't in the work place, they were home raising families. There were some women who were secretaries and things of that kind but that was the problem. So when a man lost his job the family lost it's paycheck. So to have a job, to have a job even \$13.60 a week like my first job was, they didn't pay much money but there was a job. So people received a great deal of satisfaction from social activities, bowling team and Heywood Band and the company picnic and-

MN: Did you start the social club?

CL: No, no. I didn't start it. Social club was in existence at the time, 1936, and I reported the social club news. That was it, they had a social club, people belonged, but if there was going to be a dance it had to be spread around that there was going to be a dance on Thursday or Friday, but now we had a newspaper that could catalog these events and to say when we were going to have the next activity and then, so we would take pictures of the people dancing and whatever the activity was. So then we had a company newspaper that reported the news of the activities around the plant. So it was a very good thing, and - -

MN: And the company seemed to be able to employ people during the depression.

CL: They what?

MN: The company kept people working during the depression.

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CL: Oh, yeah, yeah.

MN: That suprised me.

CL: Well, It wasn't, it was because they had to, people had to, some people had to, they use to have a horrible situation which was, to me was a terrible situation when they had, if you ever knew about what happened when they, the information office where the personnel manager would sit and in the morning these men would walk around outside of that office hoping that he would pick one of them come in for a job. Now this was in, now I had a job when I got there, because Greenwood said he was going to put me to work. But even in 193- - and this was all during the early years. The early years depression, 31, 32, 33, all those years, and even in 1936 when I got there there was still that line of people walking in front of the plant. In front of the employment office, hoping that he would say, hey, you, come on in here.

MN: And he just did it like that?

CL: Oh, yeah. And he'd say, hey, you, come on in here.

MN: How did he decide how to chose?

CL: Maybe if he looked strong. You know. Maybe he wanted someone to work in the lumber yard. Maybe he was better dressed than somebody else. I don't know how, George Matthews was our person for many years, I don't know how he picked 'em. Now later on, of course, you had a personnel office. People would come for interviews. I mean, for any kind of a job, not just for office jobs. There was an office where you could come

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and get an application blank and make an application. If you realize, you don't realize what it was not to have a job in the 30's. And I never suffered because I always had a job, I always had something to do. Even in college I had all these little jobs that I did, the Boston Globe job, the waiting on table at the fraternity house, or picking up the clothes and taking them down to Louie Wiseman's to press the clothes, there was always something to do, to make a half a buck, a dollar, two dollars, and things of that kind. And when we had a, at the college when we was, there was a formal deal, when they had a big prom, why I'd have my back full of two trips and later Louie'd let me use his car. So I could go pick up the clothes, tuxedos. You know, they didn't rent tuxedos in those days.

MN: They had to own one?

CL: Almost always had to own one. And if you didn't have a tuxedo you went in a dark blue suit. The rental things that you have today is, well, I don't think it went back in those days. I never knew of a place to rent a place when I, I never had a tuxedo in college, but - Anyway, that's what it was. so anyway, uh, where are we, where - ?

MN: Well, let's go back a minute when you first got to Gardner. Tell me about the boarding houses that you lived in.

CL: Well, the first room I had was in a boarding house next to the Siebert factory. I forgot the name, I only stayed there one or two days. 'Cause then I met a fella, oh, my cousin had

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come up from New York city to bring my trunk and other things that I had, Harry Grabner his name is, and he came up with my father's Buick. A 1931 Buick. Something of that kind, an old car, a Hudson, I don't know. And he brought my trunk because I wasn't going to go back home again, and he was getting ready to go to Ft. Wayne, Indiana or to, he was going to enroll in the University of Indiana so, but he had a job at the Turnverine at Ft. Wayne, Indiana. And that's where he was going to go to college out of there. So he came up and brought my thing so I picked up this trunk, strangest thing, picked up this trunk, and I had, and I said, Harry, let's get some gas at South Main St. and I said, I'm gonna find a room, rooms (unintelligible-----) at the factory. So I said, get some gas at Columbus gas station, so we went over there and then, a postal truck drove up right along side. Fellow delivering mail and he said, hey Lugbauer, how are you? And I said hey, great! Who are you? Arnold Fisher, remember me? I said no, no. I was at Springfield college with you. In our freshman year, remember? Oh, yeah, I said, what're you doing? He said, I'm driving a mail truck. I said, I'm looking for a room. He says, why don't you go right down the street here, Mrs. Burke. There's a boarding house just a few steps away from where we were getting gas. I know she's got a room for you. So I said, hey that's great! Arnold Fisher. So, my cousin

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dropped off the thing, I had a room there and then I used to walk from there up to Heywood's. Later on, I got a room at 193 Oak St., Mrs. Ryan had a - you get to know those places where you used to have the mansion house in Gardner which was a, we had a hotel, but couldn't afford a hotel. So they had the mansion house so we - people lived in rooms, it was customary practice and we went to dinner in a place on Osgood St., Mr. and Mrs. Darling on Osgood St. ran a noontime dinner where we would pay so much a week and they would make a real heavy dinner during that noon hour, we had an hour off for lunch. So we would get a real big meal - pork chops, everthing. I think there were 5 of us in that particular group. 'Cause we were all single, you know. So that's how we survived. Then if you got married, of course, you got an apartment and that's it.

MN: Did you ever go to any of the Swedish or Finnish boarding houses?

CL: No, I never did. I was thinking of the, I was thinking of going to the mansion house cause they had wonderful food. Oh, that mansion house which was, it'd be where the parking lot is on West Line St. now, in the back, that used to be the mansion house. The Swedish and Finnish people use to live there, live there and eat there. There were other places around town where you could get a meal. Then, of course, we had Burns and Vaughn diners. Dining carts. Dining carts. There was one on the

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corner of Parker St., and Graham St. where the Volney-Howe Park is. there used to be a diner., then there was one in South Gardner, a diner, and, of course, for 35¢ you could get a tremendous meal. As a matter of fact, when I use to commute to Boston I'd get the street car in Medford, you know, at 7:00 and I would get into, at the Boston, we changed, change at Lechmere to get the train into Boston and then I'd get off a Washington St. Station and right across from the Boston Globe was a Waldorf restaurant. There was a chain of restaurants in Boston at the time that had a symbol of the red apple. Waldorf Restaurant, and you could go in there and you could get for 25¢, you could get a corned beef dinner, you could get stuffed peppers, you could get a full meal. You know, this is depression years. So then I'd, because I'd all ready eaten at the fraternity house. so I, anyway, that was the boarding houses that I, I didn't get involved in those except for private people that had a room available for somebody that - and Mrs. Darling for the food on Osgood St.

MN: Would you eat supper at night?

CL: No, no, no, supper we didn't eat there we'd eat anyplace else. Burns and Vaughn diner or something of that kind. But noonday was a big meal. It is in many communities, I think. It's still the big meal, at supper you didn't eat that much. 'Cause I was making a little more money then, you know, so I could afford to to go to Burns and Vaughn diner now and then.

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So that brought us up to 1939, 40.

MN: (sneezes) Excuse me. What about the social club? You said that was all ready there when you came on?

CL: Oh, yeah.

MN: Do you know when that started?

CL: I think it started in the middle of the, in the, in the early 30's. When I was there they all ready had the band, the Heywood band, which was a famous institution. We had the social club, we had the dances down at the Arcadia, we had the Christmas party, the kiddie party, we had the corn roast, we had the company picnic. Did I say that? Yeah, and every-, those activities were all ready in place. Mr. Greenwood had put those in place in the early part of the 30's. You know.

MN: Did all the other companies do such things?

CL: No there weren't very many that did that. Oh, most companies had a social club because we used to, the Heywood social club used to bowl against the other teams in the area, we had a soft ball team, so I think the other factories had teams of one kind or another where you could participate in dances and, this was before the city hall was built, you know, so we had the old city hall right down here, where the parking lot is right by the circle that was where the old city hall was. The town hall they called it. There were dances there. 'Course there were dances in some of the church groups, too. We had pretty good

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activity. There was a lot of social feeling among the people there. We had a regular social club, organizational committee and, but when I was here, when I got here in '35, that was pretty much operating. More or less by maybe bulletins posted on a bulletin board but as far as spreading the news around, and then when we got the newspaper then we began to report those things. And the activities, the different band concerts and things of that kind, so -

MN: And would people from only one ethnic group go or was it a mix or--?

CL: Oh, no, no, no, no, no. There was a good mixture of ethnic groups, We were pretty close by departments. If you were in the paint shop you would know everybody in the paint shop. If you were in the finishing, in the wood shop, you knew just about everybody in the wood shop. But I, they, they still had the religious and nationality groups, still had their own kind of activities. The French groups, and, but as far as the company, the company was concerned they would get together, we used to have from the Heywood band for example, was made up of many, many different employees in the plant who were from many different groups. Dolan Roy was the bass drummer, and Eddie Janson was the snare drummer, and Osco Somebody was the trumpet, you know, these were all people who, and Bill Lynch conducted it, Bill Lynch was the paid conductor, he, from Worchester, he worked in a music store and he came up

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every week to put on the practice sessions. so - -

MN: And would they, again on the ethnic groups would, I know in the textile mills you might find one part of it, one floor, say the weave room would be mostly one ethnic group, and another room - -

CL: Oh, we did that, too. We had that too. And in other words, if the foreman was a Frenchman, most of the people who worked for him were French. You know, we had a system, you probably don't know anything, where the foreman would bid on a job, the foreman he'd, the company would say to him, we're going to make X number of chairs, 2,000 chairs of this particular type so, and we'll pay the foreman so much to make these chairs. So he would bid on it, he would say, well, I'll supply the labor from my work force and I will make these chairs for you at so much money. And then he would hire a work force that would enable him to make a profit.

MN: Oh, and the different foremen would bid?

CL:: Different foremen. That thing went out in the late 30's but when I got there, there were still foremen who were bidding on jobs.

MN: So they were subcontractors.

CL: That's right, that's right. And so, in other words some of the low wages were but not necessarily paid by the company they were paid by the foreman.

MN: And then they would hire people for that job and then they would get laid off?

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CL: That's right, that's right. And, of course, if the foreman spoke like Eric, like Warner Engstrom would say, was a Swedish fella, all his people were Swedes. Not only for the communication part of the thing but to keep his group together. And Walter Wironen and the assembly department, case assembly, he was a Finn, most of the people who worked for him were Finns.

MN: Did that last even after the bidding system went out?

CL: Oh, yeah, it still lasted for many years mainly for the language part of it not for the, when the bidding system went out my company took over and put everything on piecework.

In other words, a person would make so much, do so many chair turnings for so much. and the foreman had no say in the matter, the company set the price. It had stop watches to determine how fast a person could work and should work.

MN: Oh, that followed immediately after the bidding?

CL: Yeah, yeah, because before that time, everybody worked on day work, there was no stop watches in the factory. You did it as fast as you could, and then we got into the stop, into what we call the time study area.

MN: That was the late 30's.

CL: Piecework. Yeah, late 30's, in the 40's, as a matter of fact, it's still a common practice around here, everything, most companies work on piecework. The employees like it better because the harder they work, the more money they make.

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And until a company resets the rates and changed the system, but anyway that's, and it didn't require so much supervision, because if you, if a man had to make 10 high chairs, the faster he made them and the faster he could go into something else and make 10 more, or something, you know. So the piecework system is something that followed that, maybe in the 40's, 50's, and it was still there in the 60's and 70's when I was there.

MN: Do you know how the workers responded to the different systems.

CL: Well, well, workers - - I don't know exactly how they responded to, the piecework system had a lot of good things and it also had a lot of bad things about it. Because if a, if a man was making too much money, if he was bringing in too much money because he was very efficient or had gotten to know the job very well the company would cut the piecework rates. Which was standard practice, oh, there used to be a sort of understanding between workers doing similar jobs, not to, the expression was, don't kill the rate. Don't kill the piecework, we're every happy, we're working pretty hard, we're not killing ourselves, we're making a good day's pay, so don't kill the piecework rate, you know.

MN: So if they met their quota they'd slow down.

CL: Huh?

MN: If they met their quota for the day, you know, ten legs or something then they'd slow down.

CL: Well, if they, if they worked for seven hours and got their

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quota, they'd goof off for an hour. They did other things. And since they were on piecework the foreman didn't have too much to say. He had other things to do, he was playing around with the machine, oiling the machine or setting up his tools or something to kill an hour or two. But if he got his work done, and if it got to be too much of a practice, then they'd cut the rate, they'd have a new time study. The men would come in with a time clock and they'd start to see how many motions you made in order to establish whether you could, and then, of course, they introduced new machinery and every time they introduced a new machine they had to have a new rate study made out because the thing was changed, you see, and it was a common practice, the idea of having machines to replace certain activities is actually a progressive thing. As a matter of fact, in the days of John M. Lewis the money was, he was the head of United Mine Workers, he said, bring all the machines that you want in here so that my men have to work less hard. Bring it all in here, because then I will just get more money for my workers. And they will live longer, they'll be healthier.

MN: But weren't the people afraid of machines?

CL: Oh yeah, they still are in many activities, many places in offices they're afraid of computers, they're afraid of automation in many areas. It's a common thing, it's a common thing to be worrying about is this thing going to replace my job?

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MN: Does it?

CL: Yeah, that's pretty much what it is.

MN: But does it replace the person?

CL: Not necessarily. In other words, most of the people were replaced from, from, by jobs by the computer have gotten jobs working on the computer. There are more people working on a computer that were laid off on low salary jobs, this doesn't work 100%, don't get me wrong, but you last, most, most economists say that the, that the machine has taken the base salary and moved it up some because now I know that people who used to work with their hands on machines are now working on computers repairing computers and programming computers, you know what I mean. So, whether machinery, sure there's gonna be, there's always a point where a machine will replace someone that has not got the training or the education to get enough (.....(unintelligible) job. I know we had a fellow that absolutely would not get involved with any of the payroll systems that we had when we changed our payroll system to more automated. He would not do it and he, he said he would not learn the automated payroll thing, his name was Shippey, Roland Shippey. And he quit. This machine is not going to control me and he quit. And so, I agree that there are, but heaven's sake, you talk about typewriters, the manual typewriters, I use a manual typewriter, but you can imagine people typing today with a manual typewriter, all day long, it's terrible where you have

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the touch system where you just go- - -

MN: And what about this piecework system, you probably got to see, had an overview of how people responded to that? I mean they must have had different systems to beat the piecework.

CL: They what?

MN: They must have developed little different systems to beat the time study.

CL: Oh, oh sure, sure, when you, when the time study man came, you know, you didn't, some of the little tricks that you learned you didn't use. You know, in other words, we were assembling a table. We used to have a Mr. Rottenberg and Misner, two of the table assemblers, James (tape fades out) Misner, when my, when I was working at Heywood, they were table assemblers. And they could put a table, if you wanted them, they could put up a table with four legs and a boxing and everything in about 4 or 5 minutes. But when piecework came, it would take 'em 20 minutes to put that table together. Very systematic, you know, and so they, when the time, when the piecework thing, when they, then they would jam up these tables and put 'em out and everybody at the factory knew it, they had to know it. Here was a fella that takes 20 minutes to put together, and they were, and yet at the end of the 8 hours he's done a hundred tables. Now at 20 minutes a table it doesn't add up. So you know that they are

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Assembling the unit with a little more expertise. Training you can do everything, anything you do can be - Anything you can do will be better if you do it over and over again and practice it. Repetition.

MN: How did they avoid monotony with the repetition? Those jobs must have gotten monotonous after awhile.

CL: Well, it's certainly not as monotonous in those days as it is today with some of the automated things. It was not monotonous, you did the same thing over and over again, but there was always conversations going on, people would walk by, you'd yell and - It wasn't there setting as the rigid thing, doing this all over and over again.

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MN: What were you saying, even using a monot - - say that again about the monotony, you say it wasn't monotonous?

CL: Well, it was not really monotoous, you did the same thing over again, if you were working a back knife lathe, when you'd take a piece of square stock and put it into a machine and it makes a turning, a shaped leg post, for example, you do that all the time again, then you have safety devices to pull your hand back so you didn't get caught in the machine and you'd be yelling at people and talking. Sure, I suppose it was monotonous, but I don't know (chuckles) it's part of life. You don't get a rose garden, you, I don't know. You got to realize that there are some things, women in the house all day long, cooking and things of that kind, cleaning, it's monotonous, yet they go to the phone and talk to somebody, and I don't think it's necessarily have to be boring. So some people used to do the same job for 30, 40 years. You know.

MN: In the same department, with the same other people in the department.

CL: Sure.

MN: What kept them there, kept them doing that for that time?

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CL: The money, the income.

MN: That's all?

CL: To build a house, to send their kids to college. I, I don't know whether you expect some lofty aim or ambition, some lofty thing -

MN: No.

CL: - to come out of the sky and say, Here you are, you are now given this great thing because you're, people work for a living.

MN: Yeah, but there had to be something more that kept them there - -

CL: Well, maybe their family life, their home, their kids, their social, their religious organization they belonged to their Swedish Club or any one of those thing.

MN: Well, they didn't change jobs within the company, to vary it, they stuck with the same jobs.

CL: Well, you, you could, every once in a while a job was posted that a job was available in another department and if you wanted to try for it you could try for it. Or they would post a foreman's job and if you were in that department and had enough experience you could probably get the job.

I remember when I, when I moved up to, when I moved up from production, from shop news to advertising manager, we posted the job in the plant for people that might want to apply for the job and we didn't get anybody, so we had to get, so a local newspaper reporter by the name of Todd

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Verter who covered the Telegram would do that, he had a withered arm, so he was 4F in the Army. So he would, he took over the job of shop news editor and ran the Telegram job as well. But later on when he left, and when another editor had left we posted a job. Anybody with a high school education who wanted to learn how to run a newspaper could come in because I had too many responsibilities, I couldn't do that anymore. So out of the paint shop comes this fella, all full of stain, horrible shape. He says, I apologise for my condition, but I'm wiping stain out there in the stain room. And I said, yeah, what's your name? Roger Carlson. I said, you got a high school education? He says, yeah. I say, can you type? Regular touch system? Yup. I said, OK, put your clothes in there, I'll teach you how to run a newspaper. And Roger Carlson started that way. From the factory. And I taught him how to write, he turned out to be a good editor. He turned out to be a good editor and then he left my department to go to the credit department, he wanted to get a job selling. So he thought he had a better job, and then he left Heywood and worked for S. Bent as a salesman and he's still selling for S. Bent down in Pennsylvania. Roger Carlson. A very well known family name in Gardner, Carlson. Swedish fella.

MN: And Carl, go back to the newspaper, I guess we left it in the late 30's, how did you decide what kind of news to report on?

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CL: You're gonna start, you're gonna start getting around are you going to start getting on the union thing or anything of that kind?

MN: We don't have to.

CL: Well you, I mean, we didn't report union activities. The company, the president wrote a message on the front page in which he reported on many thing. Business is bad, business is good. We got to save this, we got to save this, we got to make more money, we got to get more productive, all of that kind of stuff, which is normal thing. As far as how, what to report on I simply reported the activities of the social club. What was going on. Then we had a "Through The Keyhole " Column which I probably told you about.

MN: Tell me about that, that's really something.

CL: Well, I would, people would tell me about, hear what he did? He got a flat tire someplace, or he went out with this girl, did you hear this story? And I would take these stories and I would write them up. Always had a system which Ray Reed taught me, if you're gonna say something bad about something for heaven's sake, introduce them with a great deal of glamour and if you're gonna say about this fella, say John Jones, the good looking, handsome, strong fella from the paint shop, then you hit him on the head with this little thing that he did. So you could always soften the blow a little bit by

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that, so we had these little things, they were some of the things. Foolish, some of them were good, some of them - I only had one time when the president of the company called me down and he said, this article you did on Joe O'Brian. Joe was living and commuting and living in, did I tell you the story about Joe O'Brian?

MN: Is this the guy with the curls.

CL: The curly hair? He's bald, you know. And the day he was moved up from a foreman to the Superintendent of the upholstery department there we come out to announce the baby issue coming up next month and here we were showing a baby picture of Joe O'Brian in which we airbrushed a whole head of curls. (chuckles) And I'm telling you, that came out, the paper came out and he had somehow, the paper was sent to the people's homes, you know, it wasn't sent to, but Joe had a room here, his wife was still living in Wakefield, he was originally from Wakefield, the Wakefield plant moved up here and so he came down, he was a good friend of Dick Greenwood, he said, I can't take this paper home. Look at this thing about me in here. I look stupid with these curls. So Greenwood called me down and said, what are you going to do about it. So I said, well, I didn't think it was so bad. He said, we got to do something about it. So I went down to Hattan Press where the paper was printed we printed up a new pages two and four and the back page, and we printed up a new one and that was the one, and we got it ready by 4:00 so Joe could take it home. And the payoff was there were a lot

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of other Wakefield people who lived in Wakefield and came up here to work and had a room and everything and so, and funny thing, the milkman came to see Mrs. O'Brian while she was preparing the dinner on Saturday morning and said Hey, what a story on Joe, the shop news, he picked it up from some other people. She says, I got the shop news here, what about it? No, page two, the Keyhole Column. She looked at some other miscellaneous article. He said, that's not the one, the one where he's got the curls. Oh my God. That was a great story. That was the only time he ever called me on the carpet, about having done a little bit, going a little bit overboard.

MN: What about the president's message? Who came up with that idea.

CL: Well, I did, I did, originally. I mean, that was when I drew up that draft I figured I better do something to give the president a little bit, a shot in the arm, I hadn't got the job yet, I had to draft up this thing, so I had a president's message right on the front page. And, you know, so, I figured that would be helpful. That would mean that he would be able to get a message there all the time. So anyway, that was, uh - -

MN: And he liked that.

CL: Huh?

MN: He liked that idea.

CL: Oh, yeah, he liked it. He was on time with his message

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every month. And he wrote on many subjects. He wrote on some subjects that are not popular today. He wrote on, he was against things like social security, he was against many of those things, which is understandable because nobody knew what this social security was gonna be. You remember when Proposition 2½ was passed. You know what the, you know what they were saying in the public sector? It won't be any more policeman, the firemen'll be all gone., the schools will close down., it didn't happen, but everybody is worried about their job. So he was worried whether this social security system was going to hurt the industry, or hurt his pocket book, or hurt his company. 'Cause they had to make a contribution to that, you know. So there were many things, looking back, you say, well he was not progressive. Not at that time. Maybe he was progressive, I thought he was progressive for his time because of this system of trying to build a family thing around Heywood-Wakefield company and employees. Then you might say, that's paternalistic. Paternalistic, like giving a turkey at Thanksgiving, that's paternalistic. My son works at Gruman Aircraft down at Long Island, they still give a turkey at Thanksgiving. And a lot of people say, well, just pay me enough money and I'll buy my own turkey. This paternalistic system, we're coming back to that a little bit, you know.

MN: Did people respond to this idea of a family?

cl; Oh, yeah, oh yeah, sure. We got, the was good morale.

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at Heywoods. In years, in the early years, I mean years when I was there, from 35 - 41 before the war. Excellent morale. We had good social club meetings, we had good dances, the dances you met your girl and, it was good morale. You had a job. That was the main thing, you had an income. You didn't have a job, your morale was not so good. So there are other, better places to work, at that time, if you had a job in private industry you were well off. If you got a job with the state or a job with the state hospital or working for the city of Gardner, those were lousy jobs in those days. Today those are great jobs. They are, really, I mean, with the pension program, and with many of the other benefits. State and Federal and City, County jobs are not that bad anymore, but at one time, they were the bottom of the barrel. During the 30's and 40's and 50's and 60's. Say people are going to work for the state hospital. Oh, really. You know, 'cause they didn't pay much money. Now there's better paying, now you get people working for the state and city government who make \$25,000, \$30,000 a year. You know, the head of a department. Up at the college, we got all kinds of \$30's high, \$30, \$40, \$50,000 a year jobs. including the president, close to a \$100,000. So you see, it's a different time, it's a different time, 'cause you buy an automobile, my first automobile that I bought, second hand, was \$35.

MN: When did you buy it?

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CL: I bought it in 1939. It was a, uh. No, no, no, no. Yeah, about 1939. It was a 1933 Bu, uh, Plymouth convertible. It had to be a convertible. The top down, the charge in her. So when a kid tells me that he wants to buy a car, I say, well, why don't you buy that sedan? Are you kidding? I got to have a car that has some looks, and I was the same way. You think I would have an ordinary car? I had to have a convertible with the top down and, that was the style. Kids are not much different anymore now than they were then. But, anyway, that's uh -

MN: What about your wife, how did you meet her?

CL: Oh, my wife. You never saw this article, did you?

(Paper rustling) Well, I met my wife at Heywood's.

I met my wife at Heywood-Wakefield Company, she got out of highschool in 1933 and got a job working in a factory at Heywood's. Uh, sort of an expeditor girl, going around and checking on certain orders, where are they? Are they moving along? You know, so. So she came there in 33 and was there a couple of years before I even got there. I got there in '35 and then I got, then when I moved to the main office I knew she worked in the Accounting Dept. and she was then going to Northeast Univ. in Worchester to get her Bachelor's Degree in accounting. And she was going nights you know, three nights a week, taking one course at a time and in 1941 she got her Bachelor's Degree. In June of 1941 she got her Bachelor's degree and then we got married in '42.

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MN: So you met her at work?

CL: Yeah, and we went to dances and met her at dances. A lot of girls went stag to dances, you know. You didn't have to have a date to go to a dance. You went stag, and then you'd meet a couple of boys there, the boys were kind of shy, too, you know, you'd meet a couple boys there, then maybe they'd take you home. If you didn't get taken home, you went with the girl you came with. You went home with her. So I met her there. And so, and she was an accountant. She had graduated from high school here and went to Northeastern in Worchester to get her Bachelor Degree in accounting and then later on she, well after she had raised the kids, you know, there were four kids in between that so she went back to school substituting in 60's. Substituting in the elementary schools and in the late 60's, I believe it was, in the middle of 60's she went to get her Master's degree in Education, at Fitchburg State. She got done in 1969, she got her Master's degree in Education and she's been teaching Remedial Reading, she's now at the college teaching reading.

MN: Was it unusual for a woman to have a BA in accounting in the forties?

CL: Oh, yeah. There were not very many. Even, even, even for a man to get a Bachelors Degree in 1930 was an unusual thing. There weren't that many people in college. Maybe only 10 or

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20% of the kids who came out of high school ever went to college. It just was fortunate that the people I associated with when I came out of high school were all college bound, they were all friends that I went, they were all going to go to college and that's where I had to give up this typewriting and bookkeeping and stenography courses that I was taking at the, at the commercial high school to get enough, the right kind of credits to get into Springfield College. And by the end of my second year, I had been given the wrong direction by my 8th grade guidance counselor. Well, if he figured, he said, maybe you'll make a good court reporter if you get good shorthand speed and typing. MN: And, did your wife get a professional position because she had a -

CL: Huh?

MN: Did she get a good position in Heywood's because she had a degree?

CL: Oh, she, yeah, she was a secretary a number of years because she took the secretarial courses at the, shorthand and typing at the high school. Like many of the girls did.

MN: But not the same as a guy with the, a man with a BA in accounting would have gotten?

CL: Oh, no, no, no. I don't think she probably, toward the end I guess she had a, she was doing some real accounting work. Not that she was, I don't think she was, when she got her degree in accounting I think they gave her more responsibility. I don't

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know, exactly. Then we were married the following year and then I left Heywood's.

MN: Now wait, don't say - -

END OF TAPE TWO, SIDE A

SIDE B NOT RECORDED

TAPE THREE, SIDE A

MN: Today is February 3, 1989. This is Martha Norkunas at the Gardner Museum with Carl Lugbauer. Ok. We left off in the late 30's.

CL: Yeah, we left off in the late 30's. Yeah, because we were getting ready toward World War II, and I was running the Shop News in the late 30's and around 1938, Shop News began to report the Roll of Honor Banquet, when all the employees were recognized for having performed, for having been in service for 5, 10, 15, and 60 years. And we gave 'em out gold, blue and gold service pins and that was an idea that Shop News perpetuated after it was originally suggested to us by a (.....unintelligible) draftsman by the name of George Smith. George Smith was a draftsman in the (.....unintelligible) department and he had said, why don't we give service pins out for the people to recognize their years of service. So I said, hey, let's suggest that so I suggested it to management and in 1938, in the spring of 1938, we had our first roll of honor banquet here at the old town hall, the old city hall right here at the rotary here, which burned down later on.